

## LANGUAGE AND LANDSCAPE

### WRITER N. SCOTT MOMADAY ON THE SENSE OF PLACE

**O**n a soft Friday evening at the beginning of June, a capacity crowd filled the San Diego City College Theater to hear writer and artist N. Scott Momaday deliver the 1993 Public Humanities Lecture. The program brought to a close the Council's year-long "Searching for San Diego" project, and as befitted a project that began with an exploration of individual and neighborhood histories and ended with an attempt to understand the meaning and importance of a sense of belonging to one's community, Momaday took as the theme of his remarks "the sense of place."

A sense of place is crucial to us all, Momaday declared in a deep, rich, resonant voice. It resides at the very center of our being. We all deal with it, whether consciously or not.

But for a person who writes frequently of journeys, who comes from a people whose migration was very recent, who claims a vested interest, as it were, in migration, and who likes to move about, a sense of place speaks to something more than mere rootedness. It has also to do with memory and identity.

There is great good in returning to a landscape that has had extraordinary meaning in one's life, Momaday remarked early in the evening. We return to such places in our minds irresistibly. There are certain villages and towns, mountains and plains that, having seen them, walked in them, lived in them, even for a day, we keep forever in the mind's eye. They become indispensable to our well being; they define us, and we say: I am who I am because I have been there.



N. Scott Momaday

But it was to the mysterious link between language and the sense of place that Momaday would return again and again during his talk: A friend of mine, Susan Scarberry-Garcia, said "where words touch the land, there is place." I believe that is true. There is something about the establishment of place and the recognition of that sense of place that belongs in the realm of language.

I have been a student of language for many years. I don't mean a student of foreign languages, I mean of language itself, of how of it is that we exist in that element of language — we do not exist outside it — and of how we are determined by words and thought processes that can exist only in the presence of words.

But how does one explore or explain the almost ineffable connection between language and landscape? It should

*There is something about the establishment of place and the recognition of that sense of place that belongs in the realm of language.*

surprise no one that Momaday, who has been called "a man made of words," chose story. Here, then, are a few of the stories N. Scott Momaday told in a theater on the corner of 15th and C streets in San Diego, California on the evening of June 4, 1993.

#### THE MEDICINE WHEEL

Some years ago I made a pilgrimage into the heart of North America. I began the journey proper in western Montana. From there I traveled across the high plains of Wyoming into the Black Hills, then southward to the southern plains, to a cemetery at Rainy Mountain, in Oklahoma. It was a journey made by my Kiowa ancestors long before. In the course of their migration, they became a people of the Great Plains, and theirs was the last culture to evolve in North America. They had been for untold generations a mountain tribe of hunters. Their ancient nomadism, which had determined their way of life even before they set foot on this continent, perhaps 30,000 years ago, was raised to its highest level of expression when they entered upon the Great Plains and acquired horses. Their migration brought them to a Golden Age. At the beginning of their journey, they were a people of hard circumstances, often hungry and cold, fighting always for sheer survival. At its end, and for a hundred years, they were the lords of the land, a daring race of centaurs and buffalo hunters whose love of freedom and space was profound.

Recently I returned to the old migration route of the Kiowas. I had within me a need to behold again some of the principal landmarks of that long, prehistoric quest, to descend again from the mountain to the plain.

Continued on page two.

#### A QUESTION FOR N. SCOTT MOMADAY

**A**t the end of his Public Humanities Lecture, N. Scott Momaday stayed on to answer questions from the audience. Among them was the following:

**Question:** There are unprecedented numbers of refugees in the world today. How does one speak to a refugee about this issue of place?

**Momaday:** Refugees probably think more closely about place than do other people, so it's probably fair to approach them on that basis. We might say, "Here you are in a place that is new to you. What do you think of it? How can you appropriate it

to your experience?" That, finally, is what we do with a sense of place. Appropriate it — just as the Kiowas did with Devil's Tower.

I often think of what might have gone on in the Kiowas' minds and hearts when they first encountered this feature in the landscape, a feature that was so alien to their experience that it might well have been frightening. But what they did was tell a story about it. They could not afford to pretend it wasn't there. They had to accommodate it to their experience. They had to explain its existence. How do you do that? You tell a story about it. The same is probably true of the refugee experience in our time.

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## LANGUAGE AND LANDSCAPE *Continued*

With my close friend Charles Woodard, I headed north to the Montana-Wyoming border. I wanted to intersect the Kiowa migration route at the Bighorn Medicine Wheel, high in the Bighorn Mountains. We ascended to 8,000 feet gradually, on a well-maintained but winding highway. Then we climbed sharply bearing upon timberline. It was early October, and although the plain below had been comfortable, even warm at midday, the mountain air was cold, and much of the ground was covered with snow. We turned off the pavement on a dirt road that led three miles to the Medicine Wheel. The road was forbidding; it was narrow and winding, and the grades were steep and slippery; here and there the shoulders fell away to deep ravines. But at the same time, something wonderful happened: we crossed the line between civilization and wilderness. Suddenly the earth persisted in its original being. Directly in front of us, a huge white-tailed buck crossed our path, ambling without haste into a thicket of pines. As we drove over his tracks, we saw

nodded to us. He spoke softly, with a pronounced accent. His name was Jürg, and he was from Switzerland. He had been traveling for some months in Canada and the United States. Chuck and I shook his hand, told him to follow us, and we drove down into the saddle. From there we climbed on foot to the Medicine Wheel.

The Medicine Wheel is a ring of stones some 80 feet in diameter. Stone spokes radiate from the center to the circumference. Cairns are placed at certain points on the circumference, one in the center and one just outside the ring to the southwest. We do not know, as a matter of fact, who made the wheel or to what purpose. It has been proposed that it was an astronomical observatory, a solar calendar and the ground design of the Kiowa sun dance lodge. What we know without doubt is that it is a sacred expression, an equation of man's relations to the cosmos.

There was a great calm upon that place. The hard snow-bearing wind that had burned our eyes and skin

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*Suddenly the earth persisted in its original being. Directly in front of us, a huge white-tailed buck crossed our path, ambling without haste into a thicket of pines.*

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Photo by Elliot Klein

four does above on the opposite bank looking down at us, their great black eyes bright and benign, curious. There seemed no wariness, nothing of fear or alienation. Their presence was a good omen, we thought; somehow in their attitude, they bade us welcome to their sphere of wilderness.

There was a fork in the road, and we took the wrong branch. At a steep, hairpin curve we got out of the car and climbed to the top of a peak. An icy wind whipped at us; we were among the bald summits of the Bighorns. Great flumes of sunlit snow erupted on the ridges and dissolved in spangles on the sky. Across a deep saddle we caught sight of the Medicine Wheel. It was perhaps two miles away.

When we returned to the car we saw another vehicle approaching. It was a very old Volkswagen bus in much need of cosmetic repair. Out stepped a thin bearded young man in thick glasses. He wore a wool cap, a down parka, jeans and well-worn hiking boots. "I am looking for Medicine Wheel," he said, having

only minutes before had died away altogether. The sun was warm and bright and there was a profound silence. On the wire fence which had been erected to enclose and protect the wheel were fixed offerings, small prayer bundles. Chuck, Jürg, and I walked about slowly, standing for long moments here and there, looking into the wheel or out across the great distances. We did not say much; there was little to be said. But we were deeply moved by the spirit of that place. The silence was such that it must be observed. To the north we could see down to timberline, to the snow fields and draws that marked the black planes of forest among the peaks of the Bighorns. To the south and west the mountains fell abruptly to the plains. We could see the thousands of feet down and a hundred miles across the dim expanse.

When we were about to leave, I took from my pocket the eagle-bone whistle that my father had given me, and I blew it in the four directions. The sound was very high and shrill, and it did not break the essential

silence. As we were walking down, we saw far below, crossing our path, a coyote sauntering across the snow into a wall of trees. It was just there, a wild being to catch sight of, and then it was gone. The wilderness which had admitted us with benediction, with benediction let us go. When we came within a stone's throw of the highway, Chuck and I said goodbye to Jürg, but not before Jürg got out his campstove and boiled water for tea. There in the dusk we enjoyed a small ceremonial feast of tea and crackers. The three of us had become friends. Only later did I begin to understand the extraordinary character of that friendship, a friendship based upon a sense of place. It was a friendship of those who come together in recognition of the sacred. If we never meet again, I thought, we shall not forget this day.

### DEVIL'S TOWER

On the edge of the Black Hills nearest the Bighorn Mountains, is Devil's Tower, the first of our National Monuments. The Lakotas called it *Mateo Tepee*, "Grizzly Bear Lodge." The Kiowas called it *Tsoai*, "Rock Tree." Devil's Tower is a great monolith that rises high above the timber of the Black Hills. In conformation it closely resembles the stump of a tree. It is a cluster of rock columns 1000 feet across at the base, and 275 feet across at the top. It rises 865 feet above the high ground upon which it stands and 1,280 feet above the Belle Fourche River, in the valley below.

It has to be seen to be believed. There are things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them.

Two hundred years ago, more or less, the Kiowas came upon this place. They were moved to tell a story about it:

Eight children were there at play, seven sisters and their brother. The boy was pretending to be a bear and was chasing his sisters through the trees. The little girls were pretending to be afraid and were running. In the course of this game, a terrible thing happened: the boy actually turned into a bear. When the little girls saw this, they were truly terrified and they ran for their lives, with the bear after them. As they ran through the forest, they passed a stump of a tree. As they ran past, the tree spoke to them. It bade them climb upon it, and as they did so, it began to rise into the air. The bear came to kill them, but they were beyond his reach. He reared up against the tree and scored the bark all around with his claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.

This story, which I have known from the time I could first understand language, exemplifies the sacred for me: The storyteller, that anonymous, illiterate man who told a story for the first time, succeeded in raising the human condition to a level of universal significance. Not only did he account for the existence of the rock tree, but in the process he related his human race to the stars.

It's a wonderful quantum leap of the imagination, and a miracle of language. It is what storytelling is about, and in the process of that telling, there is formulated the sense of place.

*Continued on page eight.*



# Grants Awarded

## PUBLIC PROGRAMS

### Bridges & Boundaries: African Americans and American Jews

Sponsor: California Afro-American Museum Foundation, Los Angeles

Project Directors: Rick Moss & Aurelia Brooks

Amount of Award: \$12,500 in outright funds

This grant supports five public symposia to accompany "Bridges and Boundaries," a historical and interpretive exhibit examining the parallel histories of African Americans and American Jews during the twentieth century. Speakers will discuss such topics as the religious/political coalition during the civil rights era and its subsequent disintegration, African-American and Jewish-American relationships in contemporary Los Angeles and New York, and the disturbing rise of anti-Semitic views among younger educated blacks and of racist views among Jewish students on college campuses. The symposia begin in early October.

### Magic Humanities

Sponsor: The Magic Theatre, San Francisco

Project Director: Larry Eilenberg

Amount of Award: \$4,166 in matching funds if \$8,332 is raised in outside gifts

This grant supports a series of six post-performance discussions concerning significant intellectual, cultural, political, social and philosophical questions raised by six new plays and theater pieces to be produced by the Magic Theatre during the 1993-1994 season. The discussions will be enhanced by essays from the invited scholars and suggestions for further reading.

### The American Spiritual

Sponsor: Redwood Cultural Work, Oakland

Project Director: Elizabeth Seja Min

Amount of Award: \$7,500 in outright funds and \$3,333 in matching funds if \$6,667 is raised in outside gifts

This grant supports two panel discussions of the African-American spiritual to be held at Oakland's First Congregational Church on November 26 and 27, just before Redwood's New Spirituals concert program. The panels will examine such issues as the influence of the spiritual on African-American writers and American literature and music, how the spiritual's evolution reflects both the nation's changing attitudes about race and the history of black and white Americans' social, economic, and cultural interactions, and why the form continues to thrive.

### Towards Renewal; A Revisit: Sankofa Wonkiyi

Sponsor: Community Preparatory School, San Diego

Project Director: Tchaiko Kwayana

Amount of Award: \$12,500 in outright funds and \$4,166 in matching funds if \$8,332 is raised in outside gifts

Building on the success of the Council-supported Sankofa Bird project, this series of monthly symposia and scholar-led "brother-to-brother" and "sister-to-sister" reading-and-discussion groups in San Diego will continue to explore African culture for the experiences and values that can assist African-American communities toward regeneration and restoration. Events begin in September 1993.



"Bridges and Boundaries: African Americans and American Jews" explores the parallel histories of African Americans and American Jews in this century. Photo courtesy of The Jewish Museum, New York.

### The Craft Movement and Cultural Pluralism

Sponsor: San Francisco Craft & Folk Art Museum

Project Director: J. Weldon Smith

Amount of Award: \$3,333 in matching funds if \$6,666 is raised in outside gifts

As part of the Bay Area's observance of the Year of American Craft—1993, "The Craft Movement and Cultural Pluralism" symposium will look at the past, current and future impact of California's manifold cultures upon the state's renowned craft movement. The morning session of this October 16 event will map the impact of California's cultural traditions upon California crafts. In the afternoon, artists working in a variety of crafts will discuss multicultural influences on their own works.



At left: Objects like this "Figure and Container" from Nigeria show the relationship between art and daily life that will be examined in "conversations on African art and its context." Photo from the Paul and Ruth Tishman Collection by Oggy Borissov. Courtesy of the Bowers Museum of Cultural Art. At right: "Serie Fratelli Toso," blown glass by Marvin Lipofsky, is part of the exhibit related to "The Craft Movement and Cultural Pluralism" symposium.

### Conversations on African Art and Its Context

Sponsor: Bowers Museum of Cultural Art, Santa Ana

Project Director: Janet Baker

Amount of Award: \$4,303 in outright funds

This grant supports a public symposium to be held at the Bowers Museum of Cultural Art on Saturday August 7, 1993. Intended to be a conversation between scholars and members of the public, the day-long program will explore how African art reflects daily activities and explains community values through its visual language of symbols, rather than serving as an expression of individual values as is common in Western art.





# Grants Awarded

## PUBLIC PROGRAMS

### **The Pacific Coast League, 1903-1958: An Affair of the Heart**

Sponsor: The Oakland Museum

Project Director: Mark Medeiros

Amount of Award: \$20,000 in matching funds if \$40,000 is raised in outside gifts

What do the symbols, rituals, and attractions of baseball tell us about American life—our belief systems, behaviors and values? This broad question will be at the center of a series of public programs related to the "Pacific Coast League" exhibition at The Oakland Museum. The exhibition of historical photographs, vintage uniforms, team documents, folk art, rare film clips—the first in-depth look at the Pacific Coast League—will explore the early history of baseball on the West Coast and its relationship to California culture and social history. Events begin in April 1994.

### **Border Voices: A Multicultural Poetry Fair & Year-Round Literary Tutorial Program for San Diego**

Sponsor: San Diego State University, MFA

Program, Department of English

Project Director: J.F. Webb

Amount of Award: \$12,500 in outright funds

This grant will support a multicultural poetry fair to be held in San Diego during the second week of March 1994. The fair—a series of workshops, panels, and individual presentations—will mark the culmination of a five-month effort to foster the creation and appreciation of literature from people of diverse cultural and ethnic backgrounds.

### **Rap: Conversations with Jessie Benton Fremont and Camillo Ynitia**

Sponsor: Santa Clara County Humanities Coalition, San Jose

Project Director: Margaret Ann Qualls

Amount of Award: \$6,000 in outright funds

This grant supported a chautauqua program examining the sometimes painful cultural encounters between Native Americans and American colonists in the nineteenth century. Scholar-performers Sally Roesch Wagner and José Ignacio Rivera portrayed historical figures Jessie Benton Frémont, wife of the Republican Party's first presidential candidate, John C. Frémont, and Camillo Ynitia, one of the first Native Americans to hold a major land grant.

### **Remembering for the Future: A Multidisciplinary Lecture/Discussion Series about the Holocaust**

Sponsor: Children's Museum of San Diego

Project Director: Beatrix Thurber

Amount of Award: \$7,550 in outright funds

This series of five lectures accompanied the visit to the San Diego Children's Museum of the traveling exhibit "Remember the Children," which tells the Holocaust story through the eyes of a child. The series provided multidisciplinary perspectives on the Holocaust, exploring such topics as "Women and Children in the Holocaust" and "Everyday Moralities," which focused on "righteous gentiles" who risked everything to save others.



"Buzz Arlett Day" at the Oaks Ball Park in 1927. A symposium on the myth and metaphor of baseball is one of the public programs related to "The Pacific Coast League" exhibit. Photo by M.L. Cohen, courtesy of The Oakland Museum.

## MEDIA PROJECTS

### PRODUCTION

#### **Koreatown Blues**

Sponsor: National Latino Communications Center, Los Angeles

Project Director: Kyung-Ja Lee

Amount of Award: \$20,000 in matching funds if \$40,000 is raised in outside gifts

This grant supports the production of a two-hour 35mm color docu-drama dealing with the hypersensitized interactions of Koreans and other ethnic minorities in Los Angeles. The film tells the story of a Korean immigrant who struggles to realize the American Dream through a high-tech invention but who soon discovers that the "sanctuary of Koreatown" is really a trap, isolating immigrants from American life. Told through the eyes of this immigrant, the film seeks to broaden people's awareness of the pluralistic nature of our society.

#### **Endgame at Folsom**

Sponsor: Cultural Research & Communication, Inc., Berkeley

Project Directors: Judith Lit & Vivian Kleiman

Amount of Award: \$20,000 in matching funds if \$40,000 is raised in outside gifts

This feature-length film project chronicles the rehearsal and production of Samuel Beckett's "Endgame" with a primarily African-American cast drawn from inmates at Folsom prison under the theatrical direction of Jan Jonson. The film, directed by D.A. Pennebaker, will also explore themes of confinement and the search for meaning in modern life, as well as such issues as the dynamics of race relations in a prison setting.

#### **La Clave**

Sponsor: Film Arts Foundation, San Francisco

Project Director: Jeffrey Katzman

Amount of Award: \$7,500 in matching funds if \$15,000 is raised in outside gifts

This grant supports the production of a half-hour video documentary that highlights themes of harmony in diversity, cross-cultural education, and the importance of community, through an examination of the history of Salsa and a look at the community of musicians and people who surround the music. The project provides both cultural and scholarly commentary on the musical form and instrumentation that make up this fusion of various musical traditions and raises questions about the relationship between art and community.

#### **Rinko: The Best Bad Thing**

Sponsor: QED West, Inc, Los Angeles

Project Director: Donna Mitroff

Amount of Award: \$20,000 in matching funds if \$40,000 is raised in outside gifts

This grant supports the production of four half-hour episodes for a television miniseries based on Yoshiko Uchida's novel for young people, *The Best Bad Thing*. Following the life of one girl, Rinko, as she ventures toward adulthood in a climate of hope and hardship in the Japanese American communities of Alameda and East Oakland in the 1930s, the project explores the cultural adjustments made by California's Japanese Americans, examining, for example, the conflict that arises over the clash of old-country and new-world customs.



# Grants Awarded

## South Central Los Angeles: Inside Voices

Sponsor: Video Repetorie, Venice

Project Director: Maxi Cohen

Amount of Award: \$15,000 in matching funds if \$30,000 is raised in outside gifts

This ninety-minute feature film documentary seeks to raise practical and philosophical issues regarding the melting pot and salad bowl theories of multiculturalism by providing diverse perspectives not usually represented in film. Seven to ten residents of South Central Los Angeles, selected with the help of humanities scholars, will focus Hi8 cameras on their own lives and, working with a mentor/filmmaker, will offer their own "inside perspectives." These perspectives will then be linked to create an "interactive dialogue" exploring such broader issues as how people come to define "self," "other" and "community."

## If I Had a Song: A History of Songs of Protest in America

Sponsor: Film Arts Foundation, San Francisco

Project Director: Roberta Grossman

Amount of Award: \$10,000 in outright funds

Using archival footage, stills, interviews, written and recorded oral histories, contemporary and vintage recordings, and performances, "If I Had a Song," a six-hour documentary film series, traces the history of protest through American song, from early colonial political parody to rap. The series explores three major protest movements: the religious Great Revival of the early 19th century; the labor movement; and the movement for African-American political, economic and social equity. This grant primarily supports development of the third segment in this series, "Solidarity Forever," which focuses on labor and agricultural protests in California between 1920 and 1940.

## Heart of Wisdom: Audio Explorations in Jewish Culture, Part V

Sponsor: A Traveling Jewish Theatre, San Francisco

Project Director: Corey Fischer

Amount of Award: \$10,000 in outright funds and \$6,000 in matching funds if \$12,000 is raised in outside gifts

This grant supports the scripting and production of a fifth one-hour radio program in the highly popular "Heart of Wisdom" series. Tentatively entitled "Crossing the Broken Bridge," this program combines interviews with scholars and writers, dramatic material, and archival recordings to trace the dynamics of African-American/Jewish-American relations in the twentieth century. It will examine the history and present condition of these relations as a microcosm of the larger American experience of diversity. And it will explore the cultural, economic, and philosophical roots of tensions and alliances between African Americans and Jewish Americans.

## S C R I P T S

## The Men Who Sailed the Liberty Ships

Sponsor: KTEH-TV, San Jose

Project Director: Maria Brooks

Amount of Award: \$10,000 in outright funds

Liberty ships carried nearly eighty percent of the supplies and materiel used by the Allies during World War II. And at a time when U.S. armed forces were racially segregated, these merchant ships were frequently manned by integrated crews, often with blacks, whites, Asians, gays, and the young and the very old working together without serious conflict. These seamen sailed into every theater of war, sustaining high casualties, but received few of the postwar benefits of military service. This film script project looks at the largely ignored lives and wartime efforts of these civilian sailors.

## Using the Past to Create the Future

Sponsor: East Palo Alto Historical and Agricultural Society

Project Director: Trevor Burrowes

Amount of Award: \$10,000 in outright funds

Can knowledge of its history help a community take action to determine its future? Through an exploration of East Palo Alto's agricultural roots, this half-hour video documentary script project contrasts two models of land development—the "highest and best use" concept versus a "common good" approach—seeking to demonstrate that the present landscape is shaped by historical circumstances and that citizens can use this historical continuum to shape the future.

## The U.S.-Mexico Border-Crossing Industry

Sponsor: Trabajadores de la Raza (Casa Familiar), San Ysidro

Project Directors: Alfredo Velasco & Jim Bliesner

Amount of Award: \$10,000 in outright funds

This script project for a video documentary will examine the thriving industry of "trafficking in humanity" along the border separating Baja California, Mexico from San Diego, California. The project will concentrate on those who earn their livings from the crossing of undocumented immigrants, examining the ethical and economic issues of the trade, as well as such broader issues as the nature of borders.



From "Broken Color." Ann Conger and her family in Marin County in 1957, shortly before her institutionalization. Photo courtesy of J Clements.

## Broken Color

Sponsor: Film Arts Foundation, San Francisco

Project Director: J Clements

Amount of Award: \$10,000 in outright funds

Through the found writing of Ann Conger, this script for a 16mm film will document the life of Conger, a professional journalist who after marrying and having children struggled with schizophrenia. Through this examination of Conger's life and writing, the project seeks to illuminate the cultural and historical context of the American woman during the 1950s and 1960s and examine how the creative process and mental illness coexist. The project will also explore philosophical questions surrounding the definitions of madness.

## El Movimiento: The Fight in the Fields

Sponsor: Paradigm Productions, Inc., San Francisco

Project Directors: Rick Tejada & Ray Telles

Amount of Award: \$10,000 in outright funds

Under charismatic leader Cesar Chavez, the United Farm Workers (UFW) achieved success by breaking with tradition and combining the lessons of the civil rights movement, labor activism, and Mexican American cultural traditions and values. This script for a one-hour television pilot explores the pivotal role played by the UFW in creating Chicano activism of the 1960s and 1970s. It is the first of the five-part "El Movimiento" public television documentary series, which will use eyewitness accounts and archival images to explore the history of Latinos' struggle for political and economic power in the United States.



# SEARCHING FOR A Narrative

N.Scott Momaday's 1993 Public Humanities Lecture on a sense of place brought the Council's "Searching for San Diego" project to a close. To evaluate the overall impact of that project and to plan future public humanities activities in San Diego, a final "Searching for San Diego" meeting will be held in San Diego at the end of August. People interested in being a part of this meeting should contact Ralph Lewin, the Council's San Diego program officer, at 619/232-4020.

In preparation for that meeting, we offer this "Searching for San Diego" narrative.

## BEGINNINGS

It was as if Gertrude Stein had turned her gaze from Oakland to San Diego. At a February 1992 "San Diego Project" planning meeting, representatives from the city's cultural and community organizations described their city as "Des Moines West," "Mississippi, California," "Beverly Hills by the Sea." They spoke heatedly of a region divided. Despite dramatic shifts in its cultural landscape, they said, San Diego retained "a small-town mentality" that segregated people along ethnic and economic lines. San Diego had no coherent identity. It was a place in name only. There was no there there.

For Council board and staff, this initial meeting was a revelation. The discussion raised far more fundamental questions of community and place than they had expected. How should the Council respond, they wondered. What kind of project should it undertake?

"Create a project that brings San Diegans together across the lines that separate us," they were told. "Provide us with a context in which we can learn from one another's experiences." In short: "Help us to cultivate a sense of belonging."

Using the public humanities to build bridges between people and to provide contexts for mutual understanding has always been the goal of the Council's annual community initiatives. At the end of this meeting, the question for the Council was not whether to

undertake a project in San Diego but how to "apply" the humanities to address the San Diegans' request.

In June the Council hired Ralph Lewin to open a permanent office in San Diego. After another community meeting early that month, the project entered a period of intense planning. "There soon emerged," recalls Lewin, "a core group of enthusiastic, motivated and visionary San Diegans to shape the project and make it happen."

The shape they eventually seized upon was simple. If the issue was the absence of a larger sense of community or belonging, they decided, then the project should focus on how and from where San Diegans did derive a sense of belonging. The project would go to the city's neighborhoods and excavate the local and personal histories that made a sense of community or place possible. Neighborhood interviews would be the basis. Neighbors would interview one another about their lives and their communities, and these individual stories would become part of San Diego's collective history. The interviews would also become "texts" informing the tours, discussions and presentations during the Neighborhood Days that would complete the project. In this way, project planners hoped, San Diegans would find ways to cross the borders that separated them.

## INTERVIEWS

Heeding the caution that for the community project to have meaning in San Diego it must mirror the region's complexity, the "Searching for San Diego" planners selected five diverse



Courtesy of San Diego Historical Society



San Diego Historical Society

Top: Bathers near the La Jolla Park Hotel.  
Bottom: The "Abalone Express" to La Jolla in 1924.



Union-Tribune photo by Dana Fisher



Photo by Jennifer Abrahamson



San Diego Historical Society

Top: A performance by dragon dancers was part of Linda Vista Neighborhood Day.  
Middle: UC San Diego professor Yen Le Espiritu.  
Bottom: Downtown San Diego at Fifth and D, 1873.



J. Abrahamson



Union-Tribune photo by Jerry Rife

Top: Sherman Heights Community Center.  
Bottom: Charles Goubil in his Golden Hill Market in Sherman Heights.



# OR SAN DIEGO

## rative

Sherman Heights. That fall, residents of these neighborhoods fanned out through their communities to interview their neighbors. By January, twenty-five interviews had been conducted, with people from very different backgrounds and outlooks examining the power of particular places in their lives.

Reverend Dr. Thomas McPhatter, for example, recalled being one of the first African Americans to move into his neighborhood: "Mr. Hubbard came to me and said, 'Reverend, we are ready to offer you \$3,600 more than what you would pay for this property not to move in here.' And I said, 'Thirty-six hundred dollars? Do you know what you just did? You insulted me. You asked me to sell my birthright for \$3,600. No amount of money could buy you this house now. Go back and tell your neighbors that I am here, that I am going to stay here, and that I am going to be a good neighbor.'"

Seventeen-year-old Sandra Perez Jimenez talked about finding a home in Sherman Heights in 1979 after growing up in Tijuana. Ken Drayton, born and raised in Harlem, remembered his enchantment with the Gaslamp

District, which he discovered while riding his bicycle through downtown: "I became a part of the neighborhood, I think, as much as the neighborhood became part of me. And I wanted to become even more a part. You know you plant a seed and you want to nurture it to watch it grow. It was kind of like I was planting myself as a seed, and I just felt like I began to grow."

"Part of the power of place," UC San Diego scholar George Lipsitz wrote in his introduction to the project reader containing excerpts from these neighborhood interviews, "comes from its utility in measuring change over time. For some San Diegans, memory of what has taken place here in the past offers an important way of gaining perspective on the present." For others, Lipsitz discovered, there was "a profound attachment to place in the present."

Although he saw indications that powerful structural forces divide San Diegans from one another, Lipsitz also found that "The Searching for San Diego" interviews reveal citizens longing for a public life. They show people concerned about their connections to other individuals and communities and curious about worlds that they have not known directly." It was to invite the curious to the worlds within San Diego that the Neighborhood Days were conceived.

### LA JOLLA

On a sunny day that felt more like a Saturday at the height of summer than one near the end of April, more than a hundred people bypassed the beach to come to the Athenaeum library in downtown La Jolla to think and talk about community and a sense of place.

Seated not far from the library stacks they heard Fred Setterberg describe what he had learned about place while researching his book *The Roads Taken: A Journey Through America's Literary Landscape*. Comparing himself to a character out of Jack Kerouac's *On the Road*, Setterberg said that at first he had rushed across the landscape and that in so doing he had not just missed the point but missed the country. "For all its size and brashness," he said, "America can be a subtle place."

Setterberg worried that in our mania for speed, change, and convenience, we were losing the "the last remnants of parochial

distinction....What's vanishing are the local quirks and rough edges, the accumulated national crankiness that has given the country its national shape and character." He urged his listeners to resurrect the "crankiness that gives your community shape and character," to "get beyond the malling of America to hear people's stories, particular stories rooted in specific places."

Finally, Setterberg said that people searching for San Diego should do as Willa Cather had done in her Nebraska. "Cather," he said, "had stormed in from the fields to cast back some small farmer's flour-sack bedroom curtains, and there the author found Nebraska sprawled out naked underneath. She was ripe, fervent, and bodaciously curvy." Setterberg challenged his audience to reveal the true San Diego in all its complexities, promises, and lies.

In the panel discussion and tour that followed, participants attempted to do just that. For Bill Gorman, a San Diego resident since the late 1930s who attended all the neighborhood days, this first one was a reaffirmation of "my own memories." He thought there was a hint of nostalgia about the day, a longing for the time when people really knew their neighbors. "But it wasn't sadness," he said. "I talked to a



Top: Fred Setterberg in the Athenaeum library in La Jolla. Middle: Helen Sturky, a Linda Vista resident of more than 20 years. Bottom: Some of the participants in the community discussion at the Linda Vista Public Library.



A mural on the wall of the Callan Hotel in the Gaslamp Quarter



Top: The Urban Bush Women lead a community sing during Emerald Hills Neighborhood Day. Middle: Dorothy Hom of the Chinese Historical Society conducts a neighborhood interview with Alex Kuehn. Bottom: Picture postcard view of the San Diego skyline.



## SAN DIEGO NARRATIVE, *Continued*

neighborhoods to explore: Emerald Hills, the Gaslamp Quarter, Linda Vista, La Jolla, and lot of young people who were there. I asked if the day had given them new information about community life, and they said 'Oh, yes. I'm kind of proud of living here now.'"

### LINDA VISTA

If a historical sense of place helped define the discussion in La Jolla, it was a pressing, contemporary feeling of displacement that was the focus of concern during the Neighborhood Day at the Linda Vista Public Library.

A community built to house defense industry workers and their families during World War II, Linda Vista had been selected in 1975 as the neighborhood where the U.S. government would settle newly arrived immigrants from Southeast Asia. By 1990 it had become a community of 45,000 where 26 languages were spoken, where people of Asian descent made up about a quarter of the population, and where tensions between newcomers and oldtimers were running high.

During a spirited discussion that created a context for Yen Le Espiritu's presentation, neighborhood resident Man Phan, a university student, talked about the pain and terror of the flight by sea from Vietnam. Margarita Castro, a former planning commission member and a 26-year resident of Linda Vista, talked about the initial neighborhood resistance to the newcomers. Sandra Camarillo, owner of the neighborhood McDonald's franchise declared, "We're the only McDonald's on the mainland that serves steamed rice."

In her prepared remarks, Yen Le Espiritu, an assistant professor of ethnic studies at UC San Diego, tied the experiences of recent immigrants to this country to the experiences of other waves of immigrants. She reminded her audience that, except for Native Americans, we were all descendants of immigrants and suggested that an acknowledgement of a shared sense of displacement felt by oldtimers adjusting to a changing

neighborhood and immigrants discovering a new world might be the place to start building community. "Newcomers," she said finally, "have a funny way of becoming oldtimers very quickly."

### SHERMAN HEIGHTS

In the Sherman Heights Elementary School Auditorium on Saturday, May 8, Teatro ALTO, a theatrical company directed by Evelyn Cruz, gave voice to the five interviews that had been conducted within the neighborhood. With slides of neighborhood scenes playing in the background, the lives of a sixty-year-old Anglo-American who has lived in the neighborhood since birth, an African-American community activist who had come from the South, two Latinas of different generations, and a young Latino were enacted on stage. What emerged was a portrait of the complex and ambiguous series of relationships that occur in a particular place, one of San Diego's barrios.

In her talk, Adalaida Del Castillo, an assistant professor of Mexican American studies at San Diego State, amplified this theme of complexity. Observing that N. Scott Momaday's sense of place seems to endow space with identity, allowing one "to bring things to life because they mean something to you," Del Castillo explored the ways Sherman residents constructed their sense of place. It was, she discovered, a point of destination; a place of "abrupt and unexpected break with cultural and social continuity;" and the location of "memory of belonging to a geography and a historical continuity shared by friends and family....The relationship dwellers have established with the space known as Sherman Heights," Del Castillo concluded, "is profound and complex. It is clear, however, that whatever the experience, Sherman Heights is loved."

The presentation, discussion and the tour of "Victorian Sherman Heights" made one participant "proud that I live in a neighborhood, a city, and a nation in which cross-ethnic acceptance is as good as it is. Not perfect, of course, but look at the rest of the world!"

"I myself learned a lot about the history of the neighborhood," said Alfredo Velasco, the director of the Sherman Heights Community Center and one of the project organizers. "I'm glad that people came to my neighborhood. It might have affected a number of minds." But Velasco also noted that community was still difficult to create in Sherman Heights. "People working so hard to make a living some-times don't have the time," he said.

### GASLAMP QUARTER

At the Horton Grand Hotel in the Gaslamp Quarter, Leland Saito, an assistant professor of ethnic studies and urban studies at UC San Diego and himself a newcomer to San Diego, asked the most fundamental questions about how we formulate a sense of place. Referring to a photograph taken at the completion of the transcontinental railroad at Promontory Point, Utah, in which no Chinese people are pictured, he asked his audience who was being included and who excluded from the "picture" in the Gaslamp Quarter, a historic, planned district which had only recently emerged from a period of decline. "Who lives here?" he wondered. "And who is the Quarter for?"

For school teacher Pat Saville, a San Diego resident since 1966, the discussion Saito's questions provoked demonstrated how this project could reach across boundaries: "After Leland spoke, Dorothy Hom of the Chinese Historical Society shared her views. Then an older man, a Japanese American, spoke about the Internment and the forced displacement of Gaslamp Quarter residents. He had such richness to bring. And there was a Native American fellow, a migratory person, who spoke of the necessity to be migratory. We talked about what is home and what is homelessness. People had to examine their ideas about place, and they grew in that way. Anyone who was lucky enough to have been there gained a feeling of pride in being a part of another community within the city."

### EMERALD HILLS

The value of crossing boundaries appeared in a more ambiguous light in Sherley Anne Williams' talk at the Christian Fellowship Congregational

Church in Emerald Hills during the concluding Neighborhood Day of the "Searching for San Diego" project.

A seventeen-year resident of the neighborhood, a professor of literature at UC San Diego, and a noted author of fiction and poetry, Williams was visibly nervous as she stood before her community for the first time as a scholar.

After praising the physical beauty of a neighborhood that lies in the hills along the south side of Highway 94, because it "gives our children a special world view," Williams began an examination of community and place by looking at the effects of bussing on Emerald Heights. "Bussing has destroyed our neighborhood schools as a focus of community. One no longer meets one's neighbors at Open House or PTA meetings. One of the ways you got to know people in the neighborhood was through your children making friends at school. This was how the community got tied together. Well, we do not have those places of foci in black communities. Not in San Diego, because it's been disrupted by bussing and magnate schools."

"One of the highlights of the discussion afterwards," recalled Heather Lutz, one of the event's organizers, "was, for me, a sad one. I was standing behind Reverend McPhatter, one of the first African Americans in the neighborhood and one of the people responsible for getting bussing at the local elementary school. Reverend McPhatter was one of the last people to speak. He said that he wished he had been more forward-thinking. His whole struggle had been trying to get the children quality education, and he had thought the way to do that was through bussing. The shortsightedness was not bringing quality schools to our neighborhood."

"A couple of other comments lit up the room, and there was some tension. But it was a good thing, because the Urban Bush Women took that tension and made it into something important. They finished with a dance that began with one person dancing and ended with everyone on their feet. It was really moving. It built within our community really good feelings. And a lot of people who came to the day from outside the community saw what it felt like to be part of our community."

## N. SCOTT MOMADAY, *Continued*

### THEY WERE CAMPING

Words are the names of things. Language itself, which is a sacred complexity of symbols, is a system of names. The ancients knew this, those who composed the Gospels knew this, and we know this instinctively, even in our own time of word inflation and verbal explosion. That knowledge is among the principal securities of our lives. That mountain is its name. That river is its name. I am my name.

My people, the Kiowas, say that they entered the world through a hollow log. Our name for ourselves, therefore, is *Kwuda*, "coming out." We are the coming out people, which is the same as "we are," "we exist." Our being is realized in our name.

Kiowa stories began with the word, *Ah-keah-de*, which means 'They were camping.' It was the proper way to begin the story. Here is a Kiowa story:

They were camping, and one night a strange thing happened. A little boy came boldly into the camp. No one had ever seen him before. He was good looking, full of life, and he seemed to be completely unafraid. He talked incessantly, in a language that no one had ever heard. He seemed to be talking excitedly about everything, about the falling of the stars, about the terrible wars that had left us so weary and full of hurt, about the happy times when children were born to us and the herds were great and near, about our very joy and sorrow. The child

reminded us of ourselves as a people. How we loved that little boy! The men wanted to instruct him. The women wanted to mother him. The children wanted to play with him. The old people wanted to make fine clothes for him to wear. But at last the camp fell asleep.

The next morning the child was gone. Everyone was troubled. Then an old man came into the center of the camp circle and spoke. "Why are you unsettled?" he asked. "How can we believe in the child? It gave us not one word of sense to hold on to. What we saw, if we saw anything at all, was certainly a dog from a neighboring camp, or a bear that wandered down from the high country." And everyone felt better.

This story seems timeless to me. I imagine that it was among the first stories ever told. It seems informed by the most fundamental considerations of human beings. No matter how intricate stories may be, their first function is simply to affirm. The birth of a child is a story, whether it is the story of the birth of the Christ child or the story of a waif who starves anonymously to death in Africa. Story, of all things, is their common denominator.

I thank you for coming. I greet you warmly and thank you warmly and very sincerely wish you well. ■



## COUNCIL MOURNS DON SCHWEITZER



**DON SCHWEITZER**  
1941 - 1993

The Council was saddened by the sudden death of Don Schweitzer on June 10 in Washington D.C., where he was attending a conference. Don was appointed to the California Council for the Humanities board by Governor Deukmejian in 1987 and served until 1992, the final two years as Council Chair. He was named the Vice President of Academic Affairs at California State University, Fullerton one year ago, after serving as Dean of the School of Humanities and Social Sciences for thirteen years. He is survived by his wife, Julie Jordan Schweitzer, and two children, David, 26 and Lisa, 22.

Members of the CCH board and staff attended a memorial service for Don on June 15 at the Placentia Presbyterian Church. Don shared his warmth and leadership with a great many people, and more than five hundred of them gathered to show

their love and respect for Don. The heartfelt testimony of family and friends was ample and moving. All of us who were fortunate to have known and worked with Don are thankful for his friendship and thankful that the Council enjoyed his leadership. We all will miss him very much.

Two memorial funds have been established. Gifts in Don's memory may be directed either to the Don A. Schweitzer Memorial Fund, Placentia Presbyterian Church (checks should be made out to Placentia Presbyterian Church, memo: Don A. Schweitzer Fund, and mailed to 849 N. Bradford Avenue, Placentia 92670) or to the Don A. Schweitzer Scholarship Fund (checks should be made out to the CSUF Foundation, memo: Don A. Schweitzer Scholarship and mailed to 800 N. State College Blvd., Fullerton 92634).

## THE LEMON GROVE INCIDENT

On January 5, 1931, Jerome T. Green, principal of the grammar school in the rural San Diego County community of Lemon Grove, barred 75 children of Mexican descent from entering his school. Outraged that their children were being segregated from the 95 other children and required to attend classes in a hastily constructed building known as "La Cabaleriza" (the barnyard), the Mexican-American community sued and eventually won.

Combining dramatic reenactments, archival footage, and recollections of participants, the hour-long docudrama "The Lemon Grove Incident" recreates the historical events leading to the nation's first successful legal challenge to school desegregation and examines

the cultural and racial climate of Depression-era America in which these events unfolded. A production of KPBS-TV and the recipient of a major grant from the Council, "The Lemon Grove Incident" was awarded three Emmys, a certificate of merit from the American Bar Association, and the CINE Golden Eagle award.

The Lemon Grove Incident is one of 33 films included in the Council's Film & Speakers minigrant program. Through this program, the Council awards a small grant to a non-profit organization to rent and screen one of the films, followed by a scholar-led discussion of issues and themes explored in the film. For additional information on the program, contact Stan Yogi at 415/391-1474.



Class photo taken in 1930 of one of the Americanization classes at Lemon Grove Grammar School, composed entirely of children of Mexican descent.

## MANY CULTURES, ONE NATION

The California Council for the Humanities is pleased to join with the Smithsonian Institution and Wells Fargo Bank in presenting "Many Cultures, One Nation," a series of public programs and teachers' workshops highlighting themes of diversity and multiculturalism that will be held in ten California cities between September 1993 and December 1994.

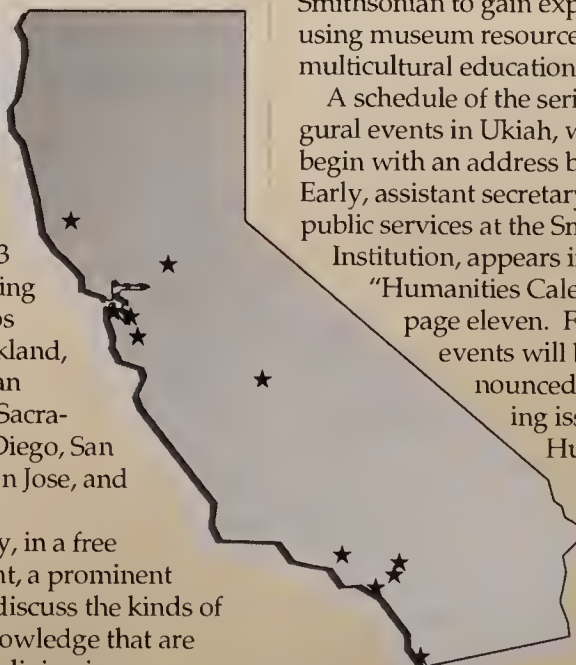
The series will feature more than fifty scholars and performers who will draw on a variety of disciplines to promote an understanding of the diverse cultures and cultural perspectives that co-exist within the state. Events will begin in Ukiah on Thursday, September 23 before traveling to Fresno, Los Angeles, Oakland, Riverside/San Bernardino, Sacramento, San Diego, San Francisco, San Jose, and Santa Ana.

In each city, in a free keynote event, a prominent scholar will discuss the kinds of skills and knowledge that are necessary for living in a multicultural society. This will be

followed by a series of lectures, seminars, workshops and performances. Local co-sponsors will help shape these programs to reflect the particular interests of their communities.

Teachers' workshops, presented under the auspices of the Smithsonian's Office of Elementary and Secondary Education, will explore new materials and approaches for teaching from a multicultural perspective. In addition, one teacher from each region will be selected to participate in a week-long summer teaching institute at the Smithsonian to gain experience in using museum resources for multicultural education.

A schedule of the series' inaugural events in Ukiah, which begin with an address by James Early, assistant secretary for public services at the Smithsonian Institution, appears in the "Humanities Calendar" on page eleven. Future events will be announced in upcoming issues of the Humanities Network.





# Calendar of Humanities Events

The public humanities programs listed here received funding support from the California Council for the Humanities. Please note that dates and times should be confirmed with local sponsors. These listings are often provided to the Council well before final arrangements are made.

## EXHIBITS

**Through Sept. 5** **"Breaking the Mold: Freda Ehmann and the Founding of the California Ripe Olive Industry"** is an exhibit that examines the life of Freda Ehmann, who broke with many of the social precepts of her time and created a large successful business based on national and international markets. At the Community Memorial Museum of Sutter County, 1333 Butte House Road, Yuba City. For information, please call 916/741-7141.

**Aug. 20-Oct. 3** **"We Are Still Here: The Continuing Story of the Coast Miwok"** is an exhibit that focuses on the 20th century life of the Coast Miwok, whose ancestors peopled what is now Marin. The exhibit tells a story of adaptation, reawakening and increasing social, political and cultural vitality. At the Bolinas Museum, 48 Wharf Road, Bolinas. 415/868-0330.

## EVENTS

**August 7** **"Conversations on African Art and Its Context"** is a day-long public symposium exploring how African art reflects daily activities and explains community values through its visual language of symbols. At the Bowers Museum of Cultural Art, 2002 North Main St., Santa Ana. 714/567-3600.

**Sept. 26** **"Arts and Identity"** is a panel discussion held in conjunction with the "Bridges and Boundaries" exhibit, which examines the parallel histories of African Americans and American Jews during the 20th century. At the Skirball Museum, 3077 University Avenue, Los Angeles, at 4 p.m. For more information call the California Afro-American Museum at 213/744-7432.

**October 16** **"The Craft Movement and Cultural Pluralism"** is a public symposium focusing on multicultural influences on the state's craft movement. At the Cowell Theatre, Fort Mason, San Francisco, 9:15 am. For more information, call the San Francisco Craft & Folk Art Museum. 415/775-0990.

**October 17** **"The Politics of the African-American/Jewish Coalition in Los Angeles"** is a panel discussion held in conjunction with the "Bridges and Boundaries" exhibit, which examines the parallel histories of African Americans and American Jews during the 20th century. Discussion begins at 12:30 p.m. At the California Afro-American Museum, 600 State Drive, Exposition Park, Los Angeles. 213/744-7432.

## "Many Cultures, One Nation" in Ukiah

Ukiah is the first of 10 California cities to host the Smithsonian Institution's series of public programs highlighting themes of diversity and multiculturalism. All the programs listed below will be held in the Todd Grove Room of the Municipal Clubhouse at 599 Park Boulevard. For further information, please contact the Grace Hudson Museum and the Sun House, 707/462-3370.

**Sept. 23** **"Learning to Live in a Multicultural World."** James Early, the Smithsonian Institution's assistant secretary for public service, will deliver a keynote address exploring the skills and knowledge necessary for living in a multicultural society. At 7 p.m.

**Sept. 24** **"Preserving America's Past."** Don Fowler, a Smithsonian research associate from the University of Nevada, Reno, reviews the rich and diverse history of American architectural design and describes successful grassroots historical preservation projects across the country. At 7 p.m.

**Sept. 25** **"American Indian Easel Painting and Basketry."** Using slide illustrations, Kay Fowler, a Smithsonian research associate from the University of Nevada, Reno, will trace major developments in Native American art and basketry. At 1 p.m.

**Sept. 25** **"Contemporary Native American Artists of Northern California."** In a slide-illustrated talk, Frank Tuttle, a Ukiah painter of Yuki, Wailakki, and Maidu heritage, will discuss the work of contemporary Native American artists whose work and visions embrace their individual tribal backgrounds and aesthetic concerns. At 3 p.m.

**Sept. 25** **"Meet Them at the Fair: Native Peoples at Worlds' Fairs."** Don Fowler will review the history of Worlds' Fairs and the exhibiting of native peoples in both Europe and America, especially the 1893 Chicago Fair, the 1904 St. Louis Fair and the 1915 Panama-California Expo in San Diego. At 5 p.m.

**Sept. 25** **"Music in My Pockets: American Folksongs and Ballads."** In this presentation and performance, folksinger Jeff Warner will wend his way across America's plains and mountains, from farm towns to seaports, through 300 years of ballads and songs. Families are invited to join Warner for an evening of old-time banjo tunes, songs accompanied by guitar and concertina, and stories collected from maritime and lumbering locales. At 7:30 p.m.

## OCTOBER IS NATIONAL ARTS AND HUMANITIES MONTH

**P**resident Bill Clinton and First Lady Hillary Rodham Clinton have recently announced their intention to take part in activities in Washington, D. C. and to schedule official visits nationwide during October as part of a celebration of "National Arts and Humanities Month."

This celebration will coincide with the start of a national advertising campaign to raise public awareness about the value of the humanities and the arts and the need to maintain public funding for both. The campaign will include television and radio public service announcements, as well as a national 800 number. It is being sponsored by the Ad Council and orchestrated by the National Cultural Alliance, a nationwide coalition of 41 humanities and arts organizations.

To direct the efforts of the National Cultural Alliance in California, the California Council for the Humanities has joined with the California Confederation of the Arts, and numerous other cultural organizations throughout the state to form the California Campaign for the Arts and Humanities.

The advertising campaign is based on the findings of the first ever national survey on the arts and humanities. The results of that survey, announced at a Los Angeles press conference by CCH Chair John Roth, CCH Executive Director Jim Quay, and others from the California Campaign, revealed that a solid majority of Americans believe that "the arts and humanities are a necessity rather than a luxury" and support public funding for the arts

and humanities despite tough economic times. The survey also found that despite Americans' belief that both fields are important, most Americans felt the arts and humanities had little to do with their daily lives. The Ad Council's public service announcements are designed to spark the interest of members of the public so that they will investigate available cultural opportunities in their communities.

Callers responding via an 800 number broadcast in the 60-second advertisements will receive one of the "Cultural Passports to California." The passport will guide them to cultural activities in their communities and give them information on how they can become arts and humanities advocates.

In directing the statewide efforts, the California Campaign will also be working with state and local officials to pass resolutions proclaiming October to be "California Arts and Humanities Month." In an effort to prompt an October presidential visit to California, the California Campaign is working to create appropriate events to celebrate California's unique cultural diversity and to reaffirm the importance of keeping the arts and humanities accessible to communities throughout the state.

If you want to become involved or receive more information about the California Campaign, please contact 916/442-7195, or write 1330 21st Street, Suite 101, Sacramento, CA 95814.



# Humanities News

## Governor Appoints Marian Jacobs to the Council

Governor Pete Wilson has appointed **Marian Jacobs** to the Council. Jacobs is the owner and president of Marian Jacobs Advertising in Stockton. She was the founder and first chairperson of the Stockton Arts Commission and the co-founder and president of Sunflower, Inc., an organization which brings free, live entertainment to persons confined to rest homes. In her honor the Stockton Arts Commission, through the University of the Pacific, established the Marian Jacobs Poets and Writers Annual Symposium, which brings internationally known writers to Stockton to lecture and read for students and the general public.



## New Council Members Sought

The California Council for the Humanities will be selecting new members for its board in 1994. Members serve a three-year term, renewable once. Everyone on our mailing list will be sent nomination forms in the coming weeks.

## Proposal-Writing Workshops

Workshops are scheduled during August for people interested in submitting grant proposals at the Council's October 1 deadline.

### In San Francisco:

Tuesday, August 17, 10 a.m. to noon

### In San Jose:

Thursday, August 12, 10 a.m. to noon

### In Los Angeles:

Tuesday, August 17, 10 a.m. to noon

Wednesday, August 18, 10 a.m. to noon

### In San Diego:

Tuesday, August 24, 10 a.m. to noon

The workshops are free, but advance registration is required. For the San Jose workshop, please call the San Jose Historical Museum (408/287-2290). For all other workshops, please call the nearest Council office (415/391-1474 in San Francisco, 213/623-5993 in Los Angeles, and 619/232-4020 in San Diego) to register and confirm dates.

## Council's San Diego Office Moves

The Council's San Diego office has relocated to 614 Fifth Avenue, Suite C. The new phone number is: 619/232-4020.

## Motheread Coordinator Joins Council Staff

The Council has hired Khisna Griffin as Motheread coordinator. She will represent the program in Los Angeles and work closely with the family service agencies that will become the Council's partners in making Motheread available throughout the community. Griffin was previously employed at McClintock, Weston, Benshoof, a law firm in Los Angeles. She holds both a master's degree in Afro-American Studies and a bachelor's degree in English from UCLA. Griffin replaces Karen Mack, who has accepted a position as associate director of community issues at the United Way.

## Motheread Reports Success, Receives Local Foundation Support

Parents completing CCH's initial Motheread programs in Los Angeles have reported positive changes for themselves and their children. Thanks to training in the skills to become reading role models for their own children, mothers say they feel closer to their children, and better able to communicate about sensitive topics. They also report that their children are reading better in school.

More than twenty mothers have participated in two pilot Motheread classes since April, one at Vaughn Street School in Pacoima, the other at Grape Street School in Watts. These programs have been delivered by CCH in partnership with El Nido Family Centers, a service agency bringing counseling and education to families in need.

Three Los Angeles-based foundations have provided grants to help launch Motheread. They are the Joseph Drown Foundation, the ARCO Foundation, and the Peter Norton Family Fund. Thanks to this support, the program will continue in pilot form through the year, while additional funding is sought to disseminate Motheread throughout Los Angeles.

## Friendly Persuasion

*Friendship grows with knowledge. And so, we're pleased to introduce a few get-acquainted incentives for new Friends of the California Council for the Humanities.*

- |  |   |
|--|---|
| <input type="checkbox"/> Friend<br>\$ 25               | * An update every month guiding you to free public humanities events in your area.<br>* Our thanks in Humanities Network and in CCH's Biennial Report.  |
| <input type="checkbox"/> Good Friend<br>\$ 50          | * All of the above, plus "A Thomas Jefferson Chautauqua" — a double audio cassette recording of scholar Clay Jenkinson in his celebrated first-person portrayal of America's third president. |
| <input type="checkbox"/> True Friend<br>\$100          | * All of the above, plus a free year's subscription to "Humanities," the illustrated bimonthly review published by the NEH.   |
| <input type="checkbox"/> Best Friend<br>\$250 or more. | * All of the above, plus distinctive recognition in CCH Biennial Report and other special invitations.  |

Of course, your friendly tax-deductible donation will be matched by the National Endowment for the Humanities and it will make you a partner in sharing the inheritance of the humanities with your fellow Californians. Thank you!

*Please make checks payable to CCH.*

Name \_\_\_\_\_ Phone \_\_\_\_\_  
*(as you wish to be acknowledged in "Humanities Network" and in our Biennial Report)*

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

## Welcoming New "Friends of the California Council for the Humanities"

### CORPORATE AND FOUNDATION DONORS

Advent Information Solutions (San Francisco)  
ARCO Foundation (Los Angeles)  
The Joseph Drown Foundation (Los Angeles)  
Heller, Ehrman, White & McAuliffe (San Francisco)  
McMaster-Carr Supply Company (Los Angeles)  
The Peter Norton Family Fund (Santa Monica)  
Wells Fargo Bank (San Francisco)

### PAST AND PRESENT CCH BOARD MEMBERS

Carlos E. Cortés (UC Riverside)  
Lily and Joseph D. Cuneo (San Francisco)  
Lloyd Dennis (Dennis & Associates, Los Angeles)  
Kathryn Gaeddert (Kauffman Museum, Newton, KS)  
David Glidden (UC Riverside)  
Professor W. Turrentine Jackson (UC Davis)  
Marian Jacobs (Stockton)  
Charles Kaplan, Professor Emeritus, CSU Northridge  
Herbert Morris (Los Angeles)  
Thomas W. Payzant (San Diego)  
Ruth K. Watanabe (Manhattan Beach)  
Jade Snow Wong (San Francisco)

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Jane Worsley (Fresno)



CALIFORNIA COUNCIL FOR THE HUMANITIES

The California Council for the Humanities is a partnership of public and academic life whose purpose is to invite all Californians to a lifelong exploration of the cultures, the stories, and the values that constitute our most vital inheritance.

Since its creation in 1975, the Council has awarded more than \$12 million to more than 1300 non-profit organizations, enabling them to produce exhibits, films and radio programs, and lecture series and conferences on topics of significance to Californians.

The Council also serves Californians with projects of its own. These include an annual humanities lecture, held in a different city each year; the national dissemination of scholars in the Schools program; publications distributed to libraries, scholars and the public; coordination and support of local and statewide coalitions; an initiative on the common good; and, in 1993, a community project in San Diego, a Motherhood pilot project in Los Angeles, and a chautauqua tour commemorating Thomas Jefferson's 250th birthday.

The Council is the state affiliate of the National Endowment for the Humanities and is supported by grants from NEH, corporations and foundations, and by contributions from individuals. An independent, not-for-profit organization, the Council receives no state funds.

Major grant proposals are accepted on April 1 and October 1. Proposal planning grant requests, minigrant requests, and film-and-speaker minigrant requests may be submitted at any time. Interested nonprofit organizations should request a free copy of the 1992-1993 Guide to the Grant Program from the San Francisco Office.

JOHN K. ROTH, CHAIR  
*Russell K. Pitzer Professor of Philosophy*  
Claremont McKenna College

SUZANNE ABEL-VIDOR  
*Director, Grace Hudson Museum and the Sun House*  
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